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Strassburg, where they commenced waging literary warfare upon Wolsey and English Catholicism. Their dialogue, *The Burial of the Mass*, which was based upon Niclaus Manuel's *Die Krankheit der Messe*, brought various others in its train, so that the type became a favorite one for the purposes of theological warfare. Chapter III., one of the most interesting in the volume, is given to the Latin drama. Here, as before, Englishmen appear as followers and continuators of the German humanists. But if this thought should prove painful to British patriotism anywhere, it is of course open to reply that the real English genius of the sixteenth century had other work in hand than Latin dramas.

In the second part of his work our author considers those several groups of literary and sociological phenomena which are suggested to the mind by the names *Faustus*, *Ulen Spiegel*, *Narrenschiff* and *Grobianus*. Each one of these, but more particularly the first and third, acquired great vogue in England. Under the heading "Faustus Cycle," Herford discusses not only Marlowe's play and various other works in which a Faust-motive shows itself somewhat clearly, but also a number of products that are connected with Faustus only by the thread of magic or devilry. Thus the trends of Fortunatus and the like and a considerable volume of witch-literature come in for treatment. The "Ulen Spiegel-Cycle" is made to cover the whole copious literature of *Schwänke* as developed at home and reflected in England. Markolf, the Kalenberg Pfarrer (cf. Goedeke I § 106), and Ulen Spiegel himself, each gave birth to English progeny. Traces of the former are slight and uncertain, but Herford, with characteristic thoroughness, devotes several pages to them. The Kalenberg Pfarrer was translated about the end of Henry VIII's reign, the English version receiving the name *The Parson of Kalenborow*. *Ulen Spiegel* was first done into English by William Copland who called his hero *Howleglass* (ca. 1550) and in due time "Owlglass" became a popular figure and lent some traits to Robin Goodfellow and Friar Rush. A greater favorite than any of these, however, was the *Ship of Fools* "which," says Herford, "shared with no second English book the privilege of being

read a century after it was written." It furnished "motives" for several satires which in their various forms rang changes upon the theme: *Stultorum infinitus est numerus*. Most-important among them were *Cock Lorrell's Bote* (ca. 1510), the *Bowge of Court* and the *Hye Way to the Spittel House*. The last chapter in the book, dealing with the subject of Grobianism, might have been headed "the boor-cycle." It is occupied with a discussion of Dedekind's *Grobianus* and the *Gul's Horn-booke*.

I have thought that this notice would best serve its purpose if it simply indicated what ground is traversed by the author. The book is one which will recommend itself to every student. Throughout, it is the product of careful scholarship and of fine literary skill. Mechanically, too, it is worthy of the famous press from which it comes.

CALVIN THOMAS.

University of Michigan.

Romanisches und Keltisches. Gesammelte Aufsätze von HUGO SCHUCHARDT. Berlin, Verlag von Robert Oppenheim, 1886.

This book, which is simply a collection of literary and scientific articles published during the last fifteen years, affords new proof of the unusual versatility that characterizes the author of the *Vocalismus des Vulgärlateins*. The essays, seventeen in number, appeared originally in the *Allgemeine Zeitung*, *Im neuen Reich* and the *Neue Freie Presse*; they treat of all manner of subjects, from Welsh metres to Italian poets, ancient and modern. Most of them may be called popular in that they seem intended as much to entertain as to instruct; they demand, however, on the part of the reader, a good previous acquaintance with the points discussed.

The various themes were suggested chiefly by passing events. On hearing Suppé's famous opera Schuchardt conceives the idea of writing an account of Boccaccio and the rise of the Italian *novella*. A visit to the south of Italy calls forth a vivid picture of ancient Roman life, as deciphered from the inscriptions on the walls of Pompei. While looking about his library for something to read, the author stumbles upon

a Portuguese novel by Julio Diniz; he finds it interesting, and gives us a description of it. A prolonged study of modern Italian literature results in articles on the Roman satirist Belli and the lyric poet Stecchetti. For an account of the legend of the Three Rings in its three different forms, the Persian, the Jewish, and the Christian, we are indebted to an omission in Tobler's edition of *Li dis dou vrai aniel*. An interesting study of the metaphors of love, both in verse and in prose—which is considered as another form of poetry—was written to supplement Brinkmann's *Thierbilder der Sprache*.

Several essays—those on Ariosto, on Calderon on Camoens and his great epic poem embracing the whole history of Portugal—were composed for anniversary festivals. In the study of Ariosto that poet is briefly compared with Goethe. Another chapter is devoted to Goethe's criticisms of Calderon's works, his great liking for them, and his estimation of the influence they exerted on German dramatic art; the strong sympathy Goethe felt for a man so different from himself is explained by the love of the supernatural, which was common to both, although its manifestations differ widely in the two authors. We find in another anniversary paper an emphatic contradiction of Ticknor's statement that Calderon's plays do not reflect truly the Spanish character of the time when they were composed. Indeed, in all these literary articles Schuchardt seems disposed to resent any unfavorable comment on the writer he is studying: he puts himself so completely in sympathy with his author that he sees with his own eyes all the man's environment and feels in his own heart all the emotions that moved him to write. His style is enthusiastic, picturesque, sometimes flowery, but never displeasing. While avoiding all appearance of pedantry, he displays an erudition that is wonderful in its breadth and thoroughness. Another quality that distinguishes him is freedom from local prejudice: in a notice of Compertti's *Virgilio nel medio evo* he expresses wonder that the word "classic" should ever have been applied to the works of Gottfried von Strassburg and Wolfram von Eschenbach; elsewhere he draws a comparison, by no means favorable to the poetry of his own country,

between the laws of rhyme and metre in France and Italy and those that prevail in Germany; in describing the projected establishment of a Diez Fund, to encourage work in the domain of Romance Philology, he suggests that Rome would for political reasons be preferable, as seat of the enterprise, to Berlin, the city first chosen. He pleads elsewhere for the separation of French and English studies in German schools, and for the further cultivation of French, even at the expense of English. *Das Französische im neuen deutschen Reich*, written immediately after the Franco-Prussian war, is an impartial study of the dialects of Metz and Steinthal,—the two principal branches of the Lorrain spoken in the newly annexed German territory,—their relation to other French dialects and to the German, and the chances of their survival; it contains also an account of the unsuccessful attempts of the French government to make the use of the French language general in Alsace.

By far the longest and perhaps the most important article is the one called *Keltische Briefe*. It consists of several letters to the *Allgemeine Zeitung*, describing the author's seven weeks' sojourn in Wales, where he visited Caernarfon, Rhyl, and Bala. From Caernarfon he went to see the great *Eisteddfod*, or contest of literature and music, at Pwllheli. He gave himself out as a German Professor who understood Welsh but no English; in this way he became intimate with the people wherever he went, and contrived, during his whole stay, to speak nothing but the language of the country. Everywhere he was kindly received. The Welsh have, it appears, preserved the old Celtic hospitality; they have, however, lost the sentimentality and the impetuosity characteristic of their race, and are, except in matters touching religion or their nationality, a thoroughly cool-headed, unimaginative, practical people. This change Schuchardt attributes largely to the influence of the severe non-conformist religion, which has gained such complete mastery over the Welsh that it tends to choke out the more generous impulses of their nature. The ancient language is assiduously cultivated, and an abundance of literature is produced in it every year; but the study of it has not been directed hitherto by scientific

principles. Strange to say, lyric poetry is the only kind that has ever flourished in the home of the Arthur cycle. Both the new style of verse, simply rhymed, and the extremely difficult old style, comprising a complicated system of alliterations and unaccented rhymes, are used by the poets of to-day. Schuchardt counsels all Keltic scholars to direct their attention especially to the living idioms; he advises in particular a study—never seriously attempted hitherto—of the various Welsh dialects, which differ considerably among themselves.

CHAS. H. GRANDGENT.

Harvard University.

Grundriss zur Geschichte der Angelsächsischen Litteratur, Mit einer Uebersicht der Angelsächsischen Sprachwissenschaft, von DR. RICHARD WÜLKER, O. Professor an der Universität Leipzig. Leipzig, Veit & Co., 1885. XII, 532 pp., 8vo.

Prof. Garnett's bibliography of the *Béowulf* must have been a revelation to many an American student of Anglo-Saxon; much more will the volume now before us surprise those whose horizon in these studies has been circumscribed by American publications, and the few more generally known English and German works and editions that may be found in our College libraries. What Prof. Garnett has so well done in the way of supplying an exhaustive bibliography for one poem, Prof. Wülker has endeavored to do for the entire literature of the Anglo-Saxon period. The imposing array of material here brought together will not only excite admiration for the industry of the compiler, but will also contribute to a wider acceptance of the fact that there is a literary history of these early times; that in the prose and poetry of our earliest English ancestors are involved questions of national growth in thought and in sentiment full of interest and of intricacies that deserve the best attention.

A glance at these pages will recall the words of Prof. ten Brink in the preface to his 'Early English Literature': 'The beginner needs a guide in the labyrinth of literature concerning literature; * * the scholar will wish to know the proofs supporting the views presented, and will not always find his wishes satisfied. I

hope to meet both requirements in a special brochure with the title, 'Manual to the History of English Literature.''' In the uncertainty of a speedy fulfillment of this promise it is particularly advantageous to the wider and more effective use of Prof. ten Brink's first volume, that the above needs are in great measure met by Prof. Wülker's *Outlines*, for it must be specially observed that these biographical lists on the various topics falling within the scope of the subject, are *informed* with a brief critical and historical commentary in which the author at times even warms into earnest and profitable discussion.

It is moreover to be hoped that these suggestive pages may enforce a lesson that Prof. Garnett's bibliography was fitted to teach indirectly, with respect to the selection of texts for ordinary class-work. The fallacy of a too exclusive employment of the text of the great epic for every variety of purpose in elementary courses in Anglo-Saxon, has been emphasized again and again. Where the allotment of time to these studies is quite limited, as it yet is in most places, the teacher will do well to strike the *Béowulf* from the list of subjects recurring at short intervals. The most liberal reading of prose and of less comprehensive poems should precede the study of the *Béowulf*, as at all times the doctrine in disciplinary work should be *experimentum in corpore vile*.

Theodore Parker once said that "the hardest way of learning is by easy reading;" it is the implied converse of this truth, that the easiest way of learning is by hard reading, that the true scholar soon learns to accept. In the English student's task of making himself familiar with the present state of his science, and its historical antecedents, Prof. Wülker's book will prove a *vade mecum* for a phase of his studies that has its traditions in foreign countries, and in which he is therefore particularly in need of such an expository guide.

It were not difficult to find fault, at a number of points, with the plan according to which the material has here been arranged and classified; but we feel more inclined to thank Prof. Wülker for the goodly degree of logical consistency and order in which he has drawn this first outline of a complex subject, being assured that a second edition will bring more correc-